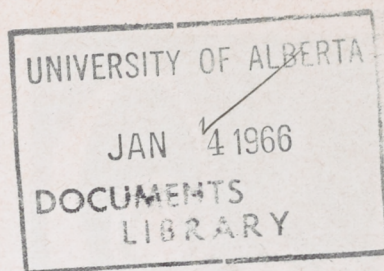


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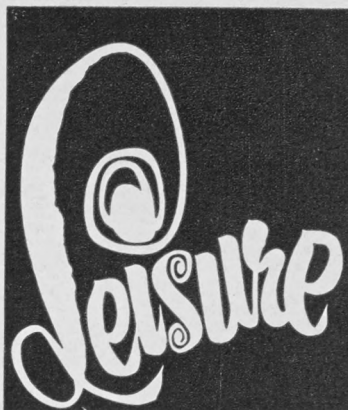
RECREATION AND CULTURAL DEVELOPMENT MAGAZINE

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The Challenge of Leisure.....Page 1

Figures Prove that Time Is
Against Enjoyable Working
Hours.

by J. Gregory

Sing a Song For Centennial.....Page 6

Student Choristers Share Joys
Of Highly Trained Group Sing-
ing.

by K. Sillak

Needlework.....Page 10

Some Comments on Calibre of
Work and Sales Opportunities.

by E. N. Roulston

S.P.E.B.S.Q.S.A.Page 13

The Mushrooming Popularity of
Masculine Harmony.

by Warren Graves

Sight-Touch Co-ordination.....Page 17

Part Two of a Series giving

Basic Rules of Art Craft.

by Prof. H. Wohlfarth

Reports on Books.....Page 21

"If the whole cost of educational investment were borne by the state, the taxes paid by those young men and women who by necessity or choice do not go on to university but enter the labour market would help to provide an investment in those who do, which would enable those so favoured to earn over their lifetime considerably higher incomes as a direct result of that investment.

"In arguing that justice requires that those who enjoy the major benefit should be expected to make a substantial contribution to the cost, we are concerned not only with abstract justice but also with 'social cohesion'. Surely there is a danger of friction between those who do not attend a university and those who do, if the former feel they are paying to enable the latter to live better and achieve higher status . . ."

*From the Report of the Bladen Commission
on the Financing of Higher Education in
Canada.*

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The CHALLENGE of LEISURE

by J. Gregory

IT IS INDEED a pleasure to be here with you today to discuss the challenge of leisure. It is a subject of which we all have some knowledge. Instead of having to work in your homes at the present time, you must have had the leisure time to attend this conference. I must have had the leisure time to prepare this address.

We may say that leisure is the unoccupied time or spare time or free time when we are free to rest or to do what we choose. It is the time left over from existence—eating, sleeping, shaving and the time left over from subsistence, that is making a living as in work, driving to and from work and so on. Leisure is time in which our feelings of compulsion should be minimal. It is discretionary time, the time to be used according to our own desire and choice.

While time is an important essential for leisure, it alone is not enough. One must also have the means to enjoy it, that is, the economic security and the economic wherewithal.

Enforced idleness such as unemployment on welfare is not leisure. To enjoy leisure one must have the time, the means and the peace of mind to travel, to take up painting, to golf, and so on.

Development of Leisure

Leisure in our society has arisen directly as a result of the application

This talk on Leisure was given by Mr. J. Gregory, of the Alberta Research Council, at the annual convention of the Alberta Women's Institutes.

of science and technology to the production of goods and services. The 60 or 70 hour work week of the nineteenth century has dropped to a universal work week of 40 hours and some industries are already on a 35 hour week.

Some recent figures on the developments in the United States are revealing. "In the highly automated chemical industry, the number of production jobs has fallen 3% since 1956, while output has soared 27%. Though steel capacity has increased 20% since 1955, the number of men needed to operate industry's plants, even at full capacity, has dropped 17,000. Employment in the automobile industries dropped from a peak of 746,000 in 1955 to 614,000 in November 1963. Since the meat industries' employment peak in 1956, 28,000 workers have lost their jobs despite a production increase of 3 per cent. Bakery jobs have been in a steady decline from 174,000 in 1954 to 163,000 in 1963. The Bell Telephone System handled a 50% increase in volume of calls in the last decade with only a 10% increase in personnel. Automatic elevators have already displaced 40,000 operators in New York City. The Bureau of Census used 50 statisticians in 1960 for tabulations that required 4,100 employees 10 years before."

Two weeks ago I visited the Sara Lee Bakery near Chicago. It is the largest and most highly automated cake bakery in the world. The cook is a computer that controls all operations such as measurement of ingredients, temperatures, rates and operation of machinery. The cakes

are frozen and stored in a holding freezer containing 8,000,000 cakes at -10° F. The orders are given to a computer which instructs automatic cranes to sort out and assemble and deliver the orders to awaiting trucks on a first-in first-out basis without a single operator.

In the field of agriculture we read that 70 years ago 50% of the population in the United States farmed. Now only 7% does. One man can now grow enough to feed 24 people; as recently as 1949 he could feed only 15.1 persons.

Productivity is increasing not only in manufacturing but also in office work. The Wall Street Journal reported on May 5, 1964 that "the rate of increase in the hiring of office staff in the United States dropped in 1963 to one-third the rate in the 1950's. This is due to the replacement of office workers by computers.

In the field of services, we read in the April 3, 1965 issue of Technical Survey of a "Japanese machine for making sandwiches that turns out 1200 sandwiches per hour. Bread slices are automatically conveyed under a hopper containing the filling. The completed sandwiches then pass on to cutters which slice them into quarters. The sandwiches are untouched by hand."

Management is also affected. From the August 1, 1964 issue of Technical Survey we quote as follows: "Automation is expected to reduce the number of middle level managers which businesses will need. Already described as 'technically obsolete' are many vice presidents, executive vice

presidents, administrative plant superintendents, purchasing agents, controllers, engineering managers, production managers, and "assistants to", all whose salaries range from \$13,000 to \$40,000."

Most significant is the rate of change. It took 112 years for photography to move from discovery to commercial use, 56 years for the telephone, 35 years for the radio, 12 years for television. But it took only 6 years for the atom bomb to become an operational reality and 5 years for transistors to find their way from the laboratory to the market.

The April 2, 1965 issue of Time magazine featured the role of the computer in society. The article stated that "in 1951 there were fewer than 100 computers in operation in the U.S.; today 22,500 computers stand in offices, schools and laboratories. Only eleven years ago U.S. industry bought its first computer; today some single companies use as many as 200 computers".

Advances in medicine as well as in industrial technology have greatly increased the amount and significance of leisure. While automation reduces the period of man's employment, medicine, along with better habits of health and sanitation, helps prolong man's life span. More people are living healthier, happier lives now and they are living longer. At the turn of the century, one out of 25 persons in the U.S. was over 65. Today it is one in 12.

It would be presumptuous on my part to speak to this audience of the

changes in the lives of women—from the days when they participated in raising food, making their own bread, clothing, candles and so on to this day of the modern supermarket with its quantities and varieties of prepared foods. We will leave it to your own imagination to envisage the life of women in the years to come.

Social Change Due To Automation

The technological advances to date have already allowed the people of this continent far more leisure than was possible for our grandparents. As we have seen this progression is not only continuing but is accelerating. A continual reduction in working hours increases the time available for leisure. However, basically, our means of livelihood is derived from the sale of our man hours.

If the sale of man hours becomes an increasingly diminishing quantity it may become an inadequate mechanism to distribute the abundance of a technologically highly developed society and some other mechanism will need to be found.

Over thirty years ago Technocracy proposed that the goods and services in a society of abundance as on the North American continent should be distributed equally and at a high level to all the populace as a basic right of citizenship.

We note more of this thinking in recent times. In an editorial in the May 26, 1964 issue of the Toronto Globe and Mail we read the following: "We are a world that has believed that all men must work to eat.

It is a belief with which we may in the end part. In the fully automated society, work cannot be a necessary condition of consuming. We have begun to recognize it more generously. Some men will live off the fat of the land without working; and they will have to find something else to do with their time."

The submission by the Ad Hoc Committee on the Triple Revolution to President Johnson on March 22, 1964 includes the following passage: "As a first step to a new consensus it is essential to recognize that the traditional link between jobs and incomes is being broken. The economy of abundance can sustain all citizens in comfort and economic security whether or not they engage in what is commonly reckoned as work. Wealth produced by machines rather than by men is still wealth. We urge, therefore, that society, through appropriate legal and governmental institutions, undertake an unqualified commitment to provide every individual and every family with an adequate income as a matter of right."

The Challenge of Leisure

Let us now look at leisure itself. One often hears the question, "What will everyone do in their leisure time?" Many show concern, some even alarm, that too much leisure will not be good for people. Upon further inquiry we usually find that the concern is not over themselves, they will do all right—but it is the other fellow. He cannot be entrusted to use leisure wisely.

Nevertheless with an increasing availability of leisure time, the requirements for education for what to do in leisure time will assume ever increasing importance. It was Aristotle that said that the main purpose of education should be the preparation of leisure.

John Dewey said it in a different way, "Education has no more serious responsibility than making adequate provision for enjoyment of recreative leisure not only for the sake of immediate health, but for the sake of its lasting effects upon the health of the mind."

To quote Charles K. Brightbill, "If we are to have a flood of leisure, we must be ready for it. If we do not learn how to use the new leisure in wholesome uplifting, decent, and creative ways, we shall not live at all. Conversely, a society need not be too concerned with the threats of leisure if we are prepared to use it well. When we say education for leisure, we have in mind persons developing appreciations, interests, skills, and opportunities that will enable them to use their leisure in personally rewarding ways, plus understanding why this way of life is essential to their well being and to the survival of society. It does not mean that leisure needs to be regimented.

"Certainly society must provide the basic opportunities for the abundant use of leisure. But of more significance is the need for folks to learn how to use their leisure in ways which will enhance rather than retard personality development. It is not so important that people use the parks,

beaches, and libraries as it is that they learn to use their leisure in satisfying and creative ways—either with or without society's organized resources."

Technological advances in automation and cybernation are providing us with leisure. The educators will help us to use it wisely. Again from Brightbill, "We can expect that leisure will spur the opportunity for self fulfillment in relation to time by giving it new and different values. When we acquire a sense of the evanescence of time and realize how quickly the opportunity for living fully can pass, we can appreciate the importance of leisure. If our work is monotonous and routine, our leisure need not be. If there is little in our toil to make us persevere, we may find much in leisure to make us resolute. If obligation to duty becomes too burdensome in our work day world, free time may be the outlet for uncomplicated living. It is the inner compulsion, fully released, that separates the abundant life from humdrum existence and makes leisure the opportunity for exploring new ways of living. Leisure is the pasture for self cultivation, where the engineer can become the painter, the lawyer the craftsman, the housewife the concert pianist. Children can be adults and adults can be children.

The joy of originality, the pleasure of doing, and the satisfaction of accomplishment awaits us in our leisure."

The potentials of leisure have intrigued the world's most famous minds. I have here some examples:

Socrates—"Leisure is the best of all possessions."

Tagore—"Civilizations are wealths that have been harvested from the deep soil of leisure.

Joseph Pieper—"Culture depends for its very existence on leisure."

Charles K. Brightbill—"Beauty knows no limitations and is found everywhere, but mainly in the leisurely rather than in strenuous existence."

Cicero—"Leisure with dignity is the supremely desirable object of all sane and good men."

Bertrand Russell—"To be able to fill leisure intelligently is the last product of civilization."

Hobbes—"Leisure is the mother of philosophy."

The Bible—"Have leisure and know that I am God."

Two thousand five hundred years ago in Ancient Greece a small minority lived in leisure and freedom from want. They were able to do so by living on the backs of masses of slaves. This small leisurely minority was able to create in primitive times the high civilization and culture that we still hold up as an ideal.

The increasing and accelerating technological advances on this North American continent pose the possibility that an entire population can be elevated into a state of leisure and abundance. The implications and opportunities challenge the imagination. A whole society will be released from the necessity of making a living to the opportunity of making a life.

Sing a Song For Centennial

by Ken Sillak





R. E. Stephens, Assistant Supervisor of Music for the Edmonton Public School Board runs over a new song on the piano before starting rehearsal with the Edmonton Centennial Singers. The select group of senior high school students represent all eight Edmonton public high schools.

WITH A WAVE of his arms the conductor stops his musicians. A mistake has been made.

"Sopranos, how long should that pause have been?"

An almost inaudible "3½" is heard from the general area of the sopranos. After a pause, the conductor asks, "Three-and-one-half? Altos, what should it be?" . . . No answer.

Another long pause, and the conductor speaks again. "You think I'm taking you in, don't you? Of course it's 3½! Where's your confidence? . . . Try again."

They try, and this time the proper pause is accomplished.

Music sheets are rustled. A new song starts. More stops, more corrections, more singing. Soon it is noon and Edmonton's Centennial Singers head home for lunch, making the sort of plans all teenagers make for a Saturday afternoon.

Their strenuous two hour practise has brought them a little closer to perfection. With only a few definite engagements for the coming season they will continue their weekly workouts, to reach the goal of blending their voices for the enjoyment of their audience and the satisfaction of a job well done.

"We just grew, like Topsy. The Public School Board was looking for

a city-wide project and the Music Department had been thinking about a picked choral group. The chorus was created and the board approved it as a Centennial project. Gowns and music were ordered and here we are."

This historical nutshell of the group's formation was ventured by R. E. Stephens, who conducts the chorus of young voices. Mr. Stephens is Assistant Supervisor of Music for the Edmonton Public School Board. He is currently on a one year leave of absence as a special lecturer in elementary education at the University of Alberta. Accompanist for the group is Miss Sharon Lang, a music teacher at Queen Elizabeth Composite High School.

Centennial Singers is a Group of Grade 10, 11 and 12 girls and boys, chosen from the eight public high schools in Edmonton. Singers are picked by audition. They are required to remain with their own school's music program, so existing programs do not suffer.

Interest of the individuals is not confined to music.

"We have football players, student union representatives and reporters from the school paper," says Mr. Stephens. "There are as many backgrounds and other interests as there are people. Every high school and every district in the city is represented. They are joined by a common love of singing."

But there is more to it than a love of singing or the entertainment of an audience.

Through their efforts the singers are expanding their individual knowledge of music literature and history, of vocal production and performance practises. They are developing their musical tastes while learning the discipline of singing within a group. And their mixed program, covering everything from renaissance to contemporary, helps develop an awareness of many types and periods of music.

"We're trying to keep the chorus at 80 voices", Mr. Stephens said. "We've had to fill about 30 vacancies this year, but that's because it is a new group. It should level off this year. Also, we've tried to select more Grade 10 and 11 students to provide more continuity to the program."

"Certainly we'd like to visit Expo, but that's a long way off. Right now we're looking for engagements. We would like to go on tour, but this would have to be done on an area basis over weekends." Budget for the Centennial Singers cover music and robes, so out-of-town engagements would involve travel expenses for the host organization. There is no charge for appearances in Edmonton. Arrangements for the group are made through the Edmonton Public School Board Office.

The chorus was formed last January and has left a very favourable impression with their audiences. In their first short season, they appeared in Calgary at the Canadian Music Educators Association Convention, the Edmonton Public School Board's "Night of Music" and at a special



Developing their musical tastes while learning the discipline of singing within a group, the Centennial Singers work towards perfection at strenuous two hour rehearsals every Saturday. Accompanist is Miss Sharon Lang, a music teacher at Queen Elizabeth Composite High School.

meeting of local, provincial and federal Centennial officials. This season they are scheduled to make another appearance at the "Night of Music" and will enter the Rotary Carol Festival. Next spring they will appear at the Alberta convention of the Canadian Music Educators Association at Banff. They are also working towards a spring concert of their own.

"They're the cream of the crop", says Mr. Stephens. "It is a very stimulating group to work with. I can go in on a Saturday morning feeling very depressed. After about five minutes with them I feel like a new man."

Across Canada new groups are being formed and existing organizations are revising their programs. Their reason? The observance of Canada's 100th birthday. Their projects? A wide assortment as varied as the imaginations of those taking part. It may involve the building of a small statue or a civic auditorium; the compilation of a local history book or records and collections for a provincial museum; or, it may involve the formation of a community-wide choral group or a country-wide student exchange plan.

Edmonton's Centennial Singers is one of these groups.

NEEDLEWORK

by E. N. Roulston

“IN MANY countries needlework is one of the prominent crafts; and examples of good embroidery are sold by the better craft organizations and sold for good prices. The work is regarded as just as creative a medium as painting or any craft, and indeed the results justify this regard. The subject is taught in art schools and

there are large exhibitions of needlecraft. In the United States there has been a considerable revival of “Stitchery”, somewhat akin in the finished product to modern painting; numerous books are being published on the subject. Unfortunately, this does not seem to be the case in Canada, and in Nova Scotia in particular.

Mr. E. N. Roulston, Supervisor of the Handicrafts Centre, Halifax, N.S., has kindly granted permission to the Arts and Crafts Division, Recreation and Cultural Development Branch, to reproduce his article on “Needlework”, which appeared in the January 1965 issue of “Handicrafts”. With the increased interest in needlework, especially Stitchery, the Arts and Crafts Division felt that this article would be of general interest to our readers.

Last year, I undertook the job of making up the prize lists of the Handicraft Section for the newly formed Atlantic Winter Fair; and to aid me in this, I studied very carefully prize lists from many of the county fairs held throughout the province. Al-

though my concern was for handcrafts other than needlework, knitting and embroidery, yet I could not help looking over these lists also; and I was struck with the fact that they did not seem to be keeping pace with the changing times; and, indeed, I suspected that many had not had serious revision for many, many years. And I was especially struck by the fact that in no such calendar could I find a single reference to the quality of design required; and yet, no matter how fine the workmanship, if such a piece is in poor design or poor taste, it is not good. There was such a multiplicity of items with three prizes for each that it seemed very few people could miss receiving a prize, and if they are that easy to obtain they are not of much value; and people go on in a complacent way with no thought of change. If a wide-awake committee were to reject a large number of pieces and refuse to show them, needleworkers would very soon be put on their mettle to work in better design.

This last November, I again helped judge the handcrafts (other than needlework, knitting and embroidery) at the Winter Fair; and had an opportunity to examine, carefully, articles submitted in these categories; and I must confess I found them extremely depressing. I will admit that I know little about the different techniques in this field, but I found myself much disturbed by the type of design used on the work, since in my position I am much concerned with all types of handwork done in the province. Many of the designs were similar, or in some cases, identical,

to those used by my mother forty years ago; and yet, just about everything else in our household surroundings has changed in that period! Our clothes, our furniture, the colour of our living room walls, picture frames, electric appliances, and, in many cases, our dishes, have gradually taken on new colours and shapes. Many of our household fabric articles now go into washing machines; and I suspect that many housewives have stopped using many types of articles in needlework; but one would never know it from the articles in this exhibition.

A piece of needlework, no matter how beautifully executed, is good only if it fits in well with its surroundings; but do naturalistic wild roses in many shades of pink and padded for a third-dimensional effect, harmonize with a book-case headboard? Do linen circles with elaborate frilly edges, standing up four or five inches from the flat surface, look well on top of a television set? Do round crocheted doilies look well on a Scandinavian-type end table? Do these pieces stand up well in automatic machines? I am quite aware that many older persons have retained older types of furniture in their homes, but even so, these people have modernized their homes more than they realize (how many taupe mohair chesterfield sets do you see now?) and do the needlework pieces so frequently done fit in with the scheme of living? Recently, in an auction room, I saw a rug of beautiful quality on sale; it was in perfect condition, but the design was an all-over pattern on a taupe ground, so popular in

the 1920's; there was a larger number of older persons in the audience and yet no one would bid on it; it simply would not fit in with present surroundings. BUT our needlewomen seem to keep on producing out-of-date articles in out-of-date designs; if they give them as gifts (since they will not sell), are they welcomed by the recipient? What becomes of them? Are they lying unused in bureau drawers?

From time to time, in this office, we receive inquiries as to where needlework can be sold. When we have asked gift shop owners about this, they tell us that they have no call for this sort of work, and the only place it seems to sell is church sales and bazaars. And yet, I know that in England and other countries tourists purchase many pieces of embroidery; why not here? A study of some books on needlework published in England gives the answer; for here are pieces very simple and modern in feeling, harmonious with present day furniture and interiors—a crisp looking tray cloth in copen blue with white embroidery, in a simple geometric design; a cushion cover in black and white on a red ground; place mats with delicate botanical-type flowers in soft colours—in other words, English needleworkers have changed their design with the years; and yet I do not believe that the average English woman can draw a design better than the average Nova Scotian needleworker. Why, then, our reluctance to try something new? It seems a shame for so many hours of patient work to be spent on pieces that could so easily be more attractive; why the same old stamped pat-

terns circulated by weekly newspapers or sold over the counter of chain stores—wild roses, morning glories, little Dutch boys and girls, (what are they doing in Canadian embroidery?). Incidentally, in my condemnation, I must exempt the quilt-makers of the province, who entered in the Fair many examples of beautiful work in excellent design; and my memory assures me that here designs have subtly altered with the years.

Recently we received an interesting book list from England, and after studying it we decided to order a number of books and pamphlets which we have now received and which are listed below. In this country the chief use of embroidery seems to be to produce pretty little designs for tea-cloths rather than as an art medium; and these same little designs, with minor variations, go on year after year and are frequently sold in packets ready for stamping. Thus, one of the oldest art forms has been swamped in mediocrity, as country fairs and church sales will testify. We hope those interested in embroidery will study these publications and find the "lift" we are sure is there.

We have often wondered why Church Guilds and similar sewing groups do not gradually build up a small library of good design suggestions and other source books for their members. Even one book a year would be an asset, and the 20 Coates pamphlets cost only about 35c each, so that the full set of twenty would cost about \$7.00. We are sure that their work would be revitalized by a study of these."



Above—The Edmonton Chapter of the S.P.E.B.S.Q.S.A., under its Chorus Master Mark Byington, rehearses the “Klondike Saloon” scene for a public presentation.

**(Society for the Preservation and
Encouragement of Barbershop Quartet
Singing in America)**

by Warren Graves

THE WORLD of popular music owes a considerable debt of gratitude to the barbershop for melodious contributions now extending over several centuries. While origins and growth of tonsorial and vocal art side by side is not historically documented, there still appears to be room for some speculation on this point.

It is understandable that, at a time when the red and white striped pole represented blood and bandages, leeches were part of the stock in trade,

and blood-letting was nearest thing available to an aspirin, customers taking the chair would be in a state of some nervous tension. This would be heightened by the rumours that customers were just not walking away from a haircut at Sweeney Todds round the corner in Fleet Street, and someone had actually seen a finger in one of the pies baked by that gentleman's sister-in-law.

The greatest reliever of tension readily at hand at any time is the human voice bursting into song. It is just possible that an early seventeenth century customer controlled a desire to shriek and converted it into one of the melodies of the day ("Fain would I be elsewhere—oddfish" springs to mind), to be joined by the barber's light baritone in an effort to soothe them both. It is natural to suppose that the waiting customers seized on this chance of occupying themselves and the resultant outbreak of peoples' music, soirees musicales, and family singing was officially declared open. From then on there was always a lute, a guitar-like instrument, hanging on the barber-shop wall for the use of patrons.

In 1938, a tax attorney with the professionally apt name of O. C. Cash, invited male voices interested in the barbershop style of singing to meet him on the roof garden of the Tulsa Club in Oklahoma. The event, described as a "song-fest", drew an attendance of 26 men to the first meeting. Such enthusiasm and interest was generated that 70 men arrived the following week and 150 the week after that. The Tulsa World

published a story reporting the meetings, the wire services picked it up, and, in a very short time, Cash and his partner Rupert Hall were inundated with enquiries from interested parties all over North America. The organization now boasts a membership of 30,000 males voices no longer hiding their talents behind a shower curtain.

Alberta comes into the Evergreen District of the society along with its neighbours British Columbia, Alaska, Washington, Montana and Oregon. Chapters in Alberta are located at Edmonton, Red Deer, Wetaskiwin, Camrose, Calgary, Rimbey, Lethbridge and Medicine Hat.

I invited myself along to the Edmonton Chapter to find out just what I had to do to become the tenor in "I dream of Jeannie". I had always fancied the idea of starting off "I degreee . . ." six paces ahead of the rest, and all of us ending up level at ". . . movjeannie". I discovered that nothing was appreciated more by the members that a stranger arriving and, "crow" or singer, staying to join in the fun. And it is fun. Great tolerance is extended to new quartets who, on hitting a chord that is a "real ringer", hang on to it until their lungs give out—then go round laughing, coughing and shaking hands with each other. The satisfaction of hitting a chord like that has to be experienced to be fully appreciated.

Many members cannot read music, but they will probably know most of the tunes, so the initiation period is usually spent with the "lead" singers.

The lead singer is the only one actually singing the tune and is therefore, quite naturally, the backbone of the operation. After a time you will develop an "ear" for the harmony used, and, ambition rising high in the breast, the time has come to try out with the tenors, baritones or basses. Once there, the work really starts.

In the interests of chordal harmony of this particular kind, the voices providing the embroidery are sometimes called upon to make quite unnatural jumps from note to note. However, practice breeds contempt and eventually these become not so unnatural after all. I have it on good authority from a baritone that the baritone part is the most difficult of the three. Although his colleagues may secretly agree, openly they dismiss the whole thing and state that the initials of the society stand for Some People—Especially Baritones—Should Quit Singing Altogether.

The Edmonton Chapter was founded by W. E. (Ed) Power soon after he arrived in the city from Winnipeg. Initially he interested some of his fellow Kinsmen and then, in the steps of the Founder, he advertised for interested local voices to meet him at the Public Library one Fall evening in 1953. In May 1954, sixty-three signatures accompanied the application for charter and the Edmonton Chapter was under way.

On my arrival in the basement of the CNR Credit Union Building for the Monday night meeting, I was immediately impressed by the air of excitement about the place and the

fact that the timetable, posted up on the blackboard, began at 7:59 p.m. This strange time reveals the railway orientation of the founder member and an eagerness on the part of the others for the meeting to begin.

Mark Byington, presiding chorus master, whip-cracker and rebellion squasher, blew a note on a tin hamburger bun, a chord was established, and the room burst into song.

This circular pitch pipe is used by all chapters and is chromatically arranged through thirteen notes at concert pitch. With this as a foundation to training, four members meeting for the first time from various parts of the continent can go straight into a medley as soon as they have finished shaking hands—and often do. Tonality is a great consideration and members listen to each other intently to find four voices that will go together to produce the right blend. They can then select a repertoire from the catalogue of music arranged for barbershopping and start practicing together as a group.

It is at this stage that "the bug" is liable to set in, and many a neglected wife has rushed off to join the Sweet Adelines as a result.

The society has been responsible for founding and supporting a Logopedic Hospital, teaching deaf and dumb children to speak, in Wichita, Kansas and the greater part of entertainment fees paid to the society go towards this work. About forty Canadian children have passed through the school.



"The Unbalanced Four" barbershop quartet; Gerry Krusch, assistant chorus master, tenor; Dan Christopherson, lead; Mark Byington, chorus master, bass; and Jack Watterworth, president, baritone.

The Edmonton Chapter have been able to contribute considerably in this direction due to the many calls for their services during Klondike Days and the fact that their hobby is becoming part of the city's image. During the business meeting on this particular night, arrangements were being made for the program to be presented at the Macdonald Hotel for the Union of Alberta Municipalities Convention. It was revealed at this meeting that the services of some high kicking chorus girls had been arranged. The executive registered its approval.

The last event of an evening's meeting happens after the meeting has finished and is known as Woodshedding. This can be translated as meaning some people just don't know when to stop. Groups try out their new numbers on each other, but the main idea is for a lead singer to launch into a tune while a group of harmonizers try out some notes for size. If something starts to jell, they

will end up with a new number and arrangement to add to the repertoire.

Barbershoppers thoroughly enjoy themselves and are fully convinced of the therapeutic value of getting together and singing. New and potential members are always welcome to drop in and see what happens.

If you have difficulty in locating your local chapter, just try going around smiling and singing for a while, and you should find them. If it turns out that there is no local chapter, you won't feel embarrassed. By this time you will be the happiest man in town and probably want to start one.



SIGHT - TOUCH

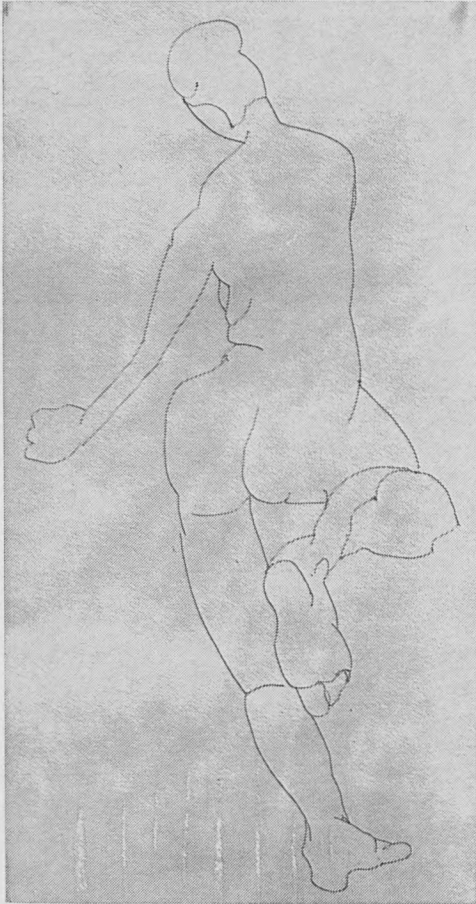
CO - ORDINATION

Analytic and Exact Observation

WE FREQUENTLY hear the statement, "An artist sees more than any other person". This is true in a sense providing we are aware that actually it is not that he sees more, but that he is more acutely aware of what he sees and that his "seeing" is not only a function of his eyes. He uses actually as many of his five senses in his observations as possible. This means that we see through the

eyes rather than with them. Do not forget that our drawing is a means of understanding and our understanding of what we see is based to a

Harry Wohlfarth, Assistant Professor of Art, Department of Extension, University of Alberta, studied in Dresden and Salzburg under the famous Oskar Kokoschka. Received the distinction of Doctor's *Academiae* from the Roman Academy of Arts and Sciences, Rome, 1962. Elected member of the German Academy, Bonn, Fellow of the International Institute of Arts and Letters, Geneva. Elected Senator of the *Accademia Romana di Scienze ed Arti*, Rome, 1962.



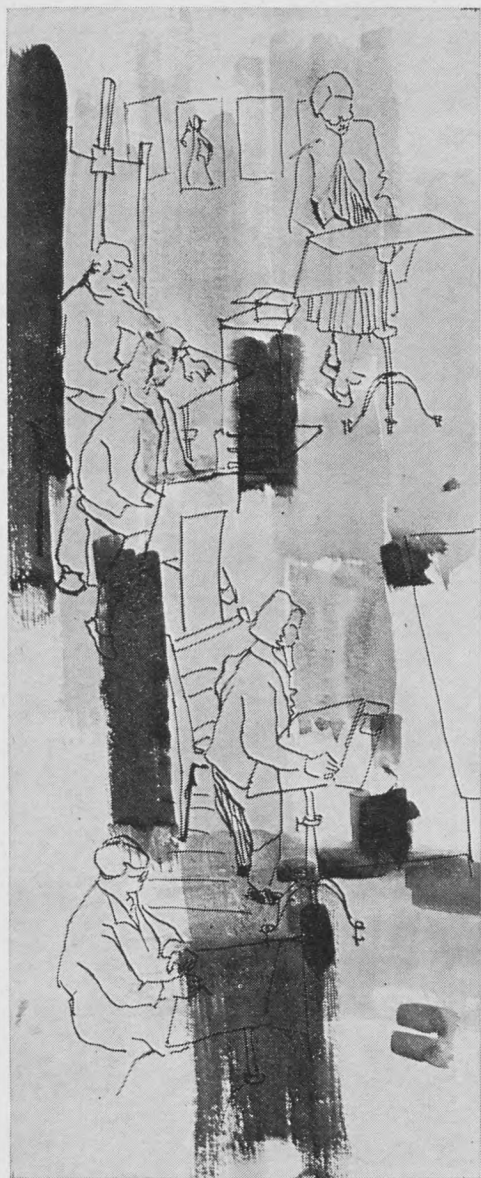
... be at all times aware that you are 'touching' the model with the tip of your pencil.

large extent on touch. In these contour drawing exercises therefore it is planned consciously to develop your sense of touch and to coordinate it with your sense of sight for the purpose of drawing. You will in effect be aware of sense impressions of sight and touch resulting in a muscular activity (arm, hand, holding pencil) which sensitively records your combined visual-tactile impressions. It is a perfect example of the S.I.R. process: stimulation, integration, reaction. This immensely painstaking and accurate way of observation will also in time accumulate a staggering amount of detailed knowledge about people and nature around you and will aid you greatly later on in "memory drawing".

Methods and practice of Contour Drawing

Material: 3B (medium soft) pencil with sharp point. Large sheets of manila or cartridge paper, drawing board.

Seat yourself close to the model and use your eyes as you would use your finger, touching the contour of the model at any point you please with your eyes. Put your pencil freehand with its point on the paper. Move your contact holding eyes slowly, very slowly along the contour of the model and duplicate the movement of your eyes with corresponding movements of your pencil without looking at your drawing while your pencil is in motion. Let yourself be guided more by the sense of touch than by sight.



. . . drawing in combination with shape-composition.

Coordinate the pencil with your eye. Watch that your eye is not moving farther than your pencil.

Whenever the contour you are drawing is leaving the edge of the figure to turn inside, glance down at the paper and re-focus your pencil. This means that during your drawing of one study you will glance down several times to re-focus your pencil, but do not draw, while you are looking at the paper. Draw not only an "outline" but also contours reaching inside and being "inside". Draw anything, time permitting, that your pencil can be guided along, and be at all times aware that you are touching the model. Do your exercises slowly, searchingly, sensitively and take your time. Don't be misled by shadows. After all, you cannot feel a shadow.

If you do your drawing honestly, that is, if you do not look down while your pencil moves, you will notice that your figure shows exaggerations and distortions. As a matter of fact all your contour drawings for some time will look rather ghastly. These distortions and exaggerations however are not so much a sign of bad drawing but they are what might be called "meaningful exaggerations". They are the result of certain parts or aspects of the model attracting more of your attention than others and by lingering for a longer time with your eyes, your hand and pencil produce a larger drawing which then looks exaggerated in relation to the rest of the figure. These distortions therefore point out what is significant to you, and in exaggerating the significant they can, on an advanced scale of course, be a most powerful means



Loose contour drawing.

of making your point as can be clearly seen in Picano's "Woman Ironing", Paris, 1904; and in Illustration No. 1, 2 and No. 3.

Exercise: Try to keep in mind constantly what has been said so far and

practice your contour drawing not only on the figure, but on anything within your range of sight for at least one hour every day for several weeks, until you achieve a relative degree of efficiency.

GROUPS PRESENT EXPO DISPLAYS

A selection committee has given approval to 57 amateur entertainment groups from across Canada to participate in the 1967 World Exhibition, it has been announced today by Glay Sperling, head of Expo's amateur participation section.

It is expected that 300 such groups will take part in the Exhibition. They will perform in five band shells located throughout the Exhibition grounds.

"We believe this is a wonderful opportunity for talented Canadians, particularly young Canadians, to show what they can do in an international atmosphere," Mr. Sperling said. The selection committee has been very favorably impressed with the high calibre of talent from all parts of the country. We are off to a good start with groups ranging from bands of all types to choirs and folk dancers. Our objective now is to get the total up to 300 while maintaining the same quality.

Books In Review

No Englishman Need Apply is the title of **Denis Godfrey's** new novel about prejudice and campus politics in a western Canadian university. An English couple, Philip and Lucy Brent, arrive at the provincial academy to meet rancour and misunderstandings which culminate in Philip's dismissal, engineered in a spiteful way by Professor Floyd, an American notorious for his dislike of the English. Philip's fight to restore his reputation is seen against the background of other events: Lucy's equivocal affair with a young student, Steve Horton, and Horton's entanglement with the beautiful blonde girl Debbie Kristensen. The author creates pace and excitement for his strongly-observed story, and his skilled use of suspense holds the attention of the reader to the last page.

Born in London, England, and educated at Trinity College, Dublin, Denis Godfrey became Lecturer at the University of Amsterdam in 1947, after war service in the Far East, and in 1950 he accepted an appointment at the University of Alberta, where he is now Associate Professor of English. He is the author of four previous novels.

No Englishman Need Apply, by **Denis Godfrey**. Published by the MacMillan Company of Canada.

As an admitted islomaniac, **Franklin Russell** takes the reader on a summer's strenuous tour to some of the islands off Newfoundland and in the Bay of Fundy, to present a tale of primitive life, life among the gulls and the murrens and the other native sea birds and among the isolated in bred people of the remote bays and inlets of Newfie's coast.

As ever a skilled observer of nature and the residents of the wild, the author of **"The Secret Islands — An Exploration"** recounts the stories of the early schooners, the enduring fatalism, and the bitterly meagre life of the out-people. He talks of the organized regime of some of the sea birds and their determined and organized opposition to his advent on their island; and he describes the corollary when birds lie passive in packed masses, almost waiting to be walked upon as he inspects their ages-old nesting area.

Pervading the whole story of his summer outing is Mr. Russell's consciousness of the raw, cold weather with its winds and rain filled mists. If ever a book was suited to armchair ornithologists and explorers, satisfied with their comfort, "The Secret Islands" is that book.

The Secret Islands — An Exploration, by **Franklin Russell**. Published by **McClelland and Stewart Limited**. \$6.00.

"Crafts For Retirement" published by: **The American Craftsmen's Council**, 29 West, 53 Street, New York, N.Y. 10019—\$2.95.

The aged and those who have reached the age of retirement need activities that offer fulfillment. The majority of older people are capable of much more than surface activities or interests which merely contribute to boredom and fatigue. They need to know that self realization and pleasure are possible even in old age, and that imagination does not cease in the latter part of ones life.

The recently revised handbook entitled **"Crafts For Retirement"** published by **The American Craftsmen's Council** has proposed an alleviation in connection with the specialized area of crafts for those faced with the bleakness of old age. It reviews the conditions faced by the aged of today and suggested constructive programs and projects which make it possible for the retired man to do work which involves full use of his abilities.

There is an excellent chapter that deals with the training of teachers to work with the aged and another which discusses the learning abilities of the older adult. A major portion of the book deals with ten suitably chosen crafts. The usefulness of each has been analyzed, taking into consideration diminution of strength, the possibility of failing eyesight, and other physical handicaps that older people are faced with. The specific projects suggested with each craft Section have been considered carefully and found not to be too difficult for average older adults.

It is not a "how to do it" book with step by step directions, however, methods are discussed and "does and don'ts" are indicated. This is one of the very few guide books available that has tackled the problem of crafts for the aged realistically.

It's a pleasant surprise to read a most engaging account of boat travel through the canals and rivers of southern France, and have knowledgeable bits of history, tales of entomological significance and botanical delight thrown in for good measure. In the latest **"Small Boat in Southern France"**, veteran raconteur **Roger Pilkington** gives the reader this surprise, and presents too some excellent line drawings by **David Knight**.

Mr. Pilkington's vessel is the one-time admiral's pinnace "Commodore", a venerable vessel of undoubted crew comfort and of a stalwartness fit to vie with barges and others for space in locks and quaysides. The 'Commodore' is being retired and a Commodore II readied for future jaunts.

The Commodore is on her ninth trip of published record, and travels down the Rhine river to the edge of the Mediterranean, and then turns to follow the Canal du Midi across its viaducts and through its tunnel, up and down its scores of locks to wind up at Toulouse. Along the way, the reader is told of the struggles of the builder to accomplish the imaginative project; of the horrible fate of those of the faith in the Middle Ages as they fled their oppressors; of tales of troubadors, and of bull jumping remarkably similar to that reported at Minos.

The people, the route; the history and the nautical account; these and other delights are intriguing reading in Mr. Pilkington's volume. Its armchair travelling, with the chair actually on the move. The upcoming jaunts of the writer in his new boat will be equally interesting.

Small Boat in Southern France, by **Roger Pilkington**. Published by the **MacMillan Company of Canada Limited**. \$5.95.

Alberta-born Robert Kroetsch, now assistant professor of English at Harpur College, State University of New York, has produced a low-key "whodunit" in his novel **"But We Are Exiles"**.

The story, laid in river-boat waterways of the Mackenzie, Great Slave Lake and the Yellowknife areas, deals with the pre-story death of Mike Hornyak, who died in a gas explosion as result of improper electrical services while on an inspection tour. Boat pilot Peter Guy, whose fiancée was seduced by Hornyak, was aware of the improper equipment and did nothing to prevent its use. Problem for the reader is to decide whether murder was committed, legally or morally.

The story is brisk, plain-spoken and absorbing. More books by the same author should prove equally attractive.

But We Are Exiles, by **Robert Kroetsch**. Published by the **MacMillan Company of Canada**.

Since 1950, Canadians generally have become aware of the beauty, importance and unusualness of Eskimo Sculpture. Oddly enough we have had to come to know this unique art form more so through the viewing and handling of actual pieces rather than through publications or books.

"Eskimo Sculpture" is without a doubt the long awaited reference and record that we have needed in connection with this exciting primitive and fast changing field of art.

Professor George Swinton of the University of Manitoba's School of Art has travelled extensively throughout the Arctic, visiting Eskimo carvers. He has studied this art form for years and in his carefully prepared text, explains the criteria used in his evaluation of the sculptured forms and the different styles used by the various carvers. His account of the historical development of Eskimo Sculpture is not only very complete and authoritative, but gives a new insight into the cultural heritage of the Eskimo people.

This very recent publication has over 200 black and white illustrations and sixteen pages of colored reproductions. It is the most beautiful and lavish book ever published on this subject. **"Eskimo Sculpture"** is a most valuable addition to any public, or private library and could be one of those few items, that you would choose as a gift or reminder, for that friend or acquaintance who is interested in that which is uniquely Canadian.

"Eskimo Sculpture" by **George Swinton**. Published by **McCelland and Stewart Limited**. \$12.50 approximately.